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REVIEWS

El Alcalde de Zalamea, por Calderón de la Barca, with introduction, notes and vocabulary, by JAMES GEDDES, JR., Ph. D. New York, D. C. Heath & Company, 1918. xxxviii + 198 pp.

While gratitude will not be withheld for this contribution to available text-book literature from Spain's greatest century, the work leaves much to be desired. It is not the inaccessibility of the German edition which furnishes the *raison d'être* for an edition of this kind, but the need of intelligently interpreted texts. The editor suffers from an altogether too high opinion of Krenkel and Hartzenbusch as final authorities: Krenkel's understanding of Calderón's textual difficulties was far from uncanny; as for Hartzenbusch, the student may disabuse his mind from the start of any notion that he furnishes any improvement.

The introduction has devoted too much attention to the question of historical authenticity—Calderón was nothing, if not uncritical, at the worst, *se non è vero, è ben trovato!* As for the intrinsic value of the imposing historical apparatus offered, Sebastián, who died in 1578, suffered defeat in 1580 (p. iv); the House of Austria ended under the Philips (p. ix); the play is laid in 1581 according to p. 122, but in 1580 according to p. 128.

As the indebtedness of the play to the *Novellino* through Lope is somewhat problematical, the value of paragraphs xvi-xvii is questionable. As to the choice, by Calderón, of Crespo for the mayor's name, the question cannot be settled without a study of the relation between Lope's play and the *Pedro de Urdemalas* of Cervantes, in which the election of a Crespo is hailed as a return of the Golden Age.

As a soldier, Calderón was not especially fortunate (Rivad., VIII, xxx); in the treatment of the author as a man of letters, we miss a comprehensive study of his work. Calderón's originality in the invention of Mendo has been overestimated, although the "frequency" of such characters in the fifteenth (sic) century needs scrutiny. The fountain-head for this conception of the *hidalgo* is *Lazarillo de Tormes*, which has been adduced in second place as if an afterthought (Introd., p. xviii).

The editor has been misinformed concerning the details of similarity between Mendo and Rosado : the latter loves not only Isabel, but every woman—even to *negras* and *triperas*; contrary to the attitude of Mendo, he wishes to marry her, and far from receiving “the same drastic treatment,” Isabel tells her mother, in answer to the latter’s reproaches: *Pois si, eu o fui chamar!*

Not every one would agree with the statement that Mendo is intended as a “contemptible caricature”; humorous, there is no doubt, but perhaps with something of the pathetic (not to say grandiose) in his faithfulness to his mistaken ideal, to that pride—*roto, sí, mas no remendado!*

For the curious—Rebolledo and his consort in military setting were on earth before in the persons of Estebanillo González and his *fregonil alcaida* (Rivad., XXXIII, 323 ff.).

The treatment of versification is valueless. The statement that the *romance* verse “ordinarily counts eight” syllables would justify almost anything. The information on p. xxxvi that II, 612-893, is a romance structure is confusing in view of the statement on p. xxxvii that II, 557-680, furnishes examples of the *quintilla*.

Lack of space forbids the enumeration of the typographical errors in the text, of which there are some thirty without counting the haphazard punctuation and accentuation.

The vocabulary will probably serve a purpose, although a close study will reveal how little of the play has been understood: *hubiera* (I, 642) and *habiendo* (II, 19) misunderstood as equivalents of the corresponding forms of *tener*, and “frequently used”! *bien hallado*, as ‘content with my coming’! *casa (el defeto ha de dejarme en)*, as ‘leave me by myself’! to say nothing of ‘fire from the hall-way’ for *echar por un corredor!*

There is no justification for the inclusion of variant readings from Krenkel or Hartzenbusch, nor for discarded orthographies, nor for Krenkel’s notes. Least of all should any credit be given Krenkel for the definition of *lugar*, which was copied bodily from the Academy.

The following will give some idea of the shortcomings:

asegundar, III, 241, not ‘repeat an action,’ but ‘hit (a person) again’; *aún*, unknown to the play; *aun bien que*, not as given, but ‘luckily,’ ‘anyway,’—a ready-made phrase of facile documentation; *barato*, II, 162, not ‘winnings,’ but ‘table-fee’; *blanco*, III, 222,

not 'white,' but 'sharp'; *cabildo*, not 'cathedral chapter'; *cargar con*, not *tomar*; *casa* (*el defeto*, etc.), as 'leave me by myself' is an uncatalogued vision from the cave of Montesinos; *corredor*, not as rendered, but 'balcony,' 'window,' for I, 788; *día* should be entirely rewritten; *estancia*, not as rendered for II, 190, but 'garden,' as in *Mágico prodigioso*, I, 2, and *Gustos y Disgustos son no más*, etc., I, 1; *familia*, II, 33, not 'family'; (*sin*) *fulminar el proceso*, not as rendered, but 'without formality of trial'; *haber* contains too many errors to be retained; *jacarandina*, not 'assembly of ruffians,' III, 610, but *jácara*. To say that it is an alternative of *jacarandaina* is to put the cart before the horse, as is also the treatment of *taina* as a jingle to rhyme with *jacarandaina*, which latter was coined to match *titiritaina*. For the curious, the *jácara* was an invention of the devil Asmodeus, Guevara, *Diable cojuelo*, I; *jurador*, I, 55, 'profane,' adjective, not noun; *par*, masculine, has nothing in common with *a la par*; *preciso*, -a (*ocasión*), I, 704, not 'case like this,' but 'in my helpless situation'; *que*, as a 'preposition,' is open to question; *real*, rather 'dime,' 'bit,' 'sixpence'; *saber*, II, 186, is not active; *sino es hoy*, not as rendered, but 'except now that'; *taina*, not merely a 'jingle,' but the second part of the authentic *titiritaina*; *tratar*, III, 704, not 'try,' but 'go about (doing something),' not a synonym of *tratar de*; *vida* (*en mi*), may take *no* in either position as negative; *zozobrar*, I, 709, 'be of no avail,' also misunderstood by the corresponding note.

Attention may be called to certain needs which have not been filled. We miss *ante*, 'beginning,' for I, 284, in allusion to Hebrews, vii, 3; 'touch,' 'be bold enough to touch,' for *atreverse*, I, 865; 'house,' not 'houses,' for *casas*, III, 576; 'appreciate,' for *celebrar*, I, 600—a passage misunderstood by the corresponding note; 'count,' for the word-play on *contar*, III, 105; *cuando*, 'since,' for II, 843; *después*, 'in the second place,' 'also,' for I, 167; 'to woo,' 'make love to,' regular, though rarely listed, for *enamorar*, II, 7; *inorme* in alphabetical order for III, 23; *sí hará*, 'all right,' for II, 426—it stands for *sí irá* in answer to the mandatory *va* of v. 425; *incitar* as *procurar* for III, 250, if the text be correct; *lo* (*que*), 'as much as,' for I, 743; 'half-seas over,' for *entre dos luces*, without which the pleasantry of II, 456, will be unintelligible to the reader as it was to the editor; treatment of the expletive *otro* of II, 67; 'and' 'but,' for the *que* (*no*) of I,

735; *quién*, 'if one only,' for I, 313 *et passim*; *reformat*, 'discharge,' 'dismiss,' for II, 33; *tratarse* 'be treated,' for III, 426.

The weakest part of the text, however, is the commentary. By far the great majority of the notes are uncalled for, erroneous, written for the Hartzenbusch instead of the text used, or built on no other material than the passage to be elucidated, rather than on contributory information.

PERSONAS. *La Chispa*: Masculine common nouns thus used have the same treatment; the whole note is valueless; Calderón was but sixteen when Shakespeare died.

Any attempt to seek relationship between *Rebolledo* and *rebollecer*, *rehecho y doble* is absurd, and as for *bullá, mi padre!* (1) *Rebolledo* is a name which has been borne by many persons of note and dignity; (2) there is no necessary connection between dramatic persons and their names. The name was chosen as an appropriate name for a soldier, and had been used before by Lope and Cervantes. The former uses the good old name Saavedra for a *rufián*.

I, 20. *Pues es cierto*: *Pues* is illative, not ordinal; render: 'For the mayors will be sure to come . . . and say.'

I, 25-29. *Responder . . . Decir*: Historical infinitives are past, not future. The infinitive which the editor has in mind takes *a* before it.

I, 32-33. *Y nosotros . . . A obedecer*: This infinitive is not historical, and is to be explained by ellipsis of *nos ponemos* or similar.

I, 64. *tras la persona*: Not picaresque, but dignified or, as here, bombastic; cf. *D. Q.*, II, 3; *mire . . . cómo escribe de las presonas* (sic); I, 20: *ten cuenta con tu persona y con lo que debes a la mía*.

I, 76. *regidor*: *alcalde* and *regidor* may both hold office at the same time; municipal government differed so in different regions that the note is valueless.

I, 80. *Mesa franca*: The note is wholly erroneous; a *regidor* held no exalted position (cf. *D. Q.*, II, 25; Lope, *San Diego de Alcalá*), the point being that with a mere *regidor* she was better off. *Mesa franca* does not mean 'free lunch' for sycophants, but 'board included' for servants and dependents. *Menos regla* would not mean 'irregularly,' but 'more irregularly'—than what? Render: 'If I had wanted an easy life I would not have left the *regidor*,

with whom everything is in abundance—a thousand gifts, and all that—for there are *regidores* who pay with less stint (than here). For *regla* as stint, see the Academy; for the way pay was doled out in the army see Lope, *Las dos Bandoleras*, *Milagro del Desprecio*; *D. Q.*, I, 38, etc.

I, 105. *Alférez*, neither ensign nor recruiting office, but lieutenant.

I, 106. *embárguese*: The period of the play is 1580, not 1581, and military operations of this latter date have no pertinency. The allusion, as *mate Moros* shows, is to expeditions to Africa.

I, 159. *máteme una gallina*: The chicken's death is the only catastrophe foreshadowed. *Gallina* was not esteemed by soldiers more than by any one else, cf. *D. Q.*, II, 59; the statement that "mutton was too commonplace" is pure fiction—*De las carnes, el carnero*, . . . *De las mujeres Beatriz*; freshly killed chicken was far from being the delicacy indicated by the note, cf. *No siempre lo peor es cierto*, II, 13.

I, 187. *más bien gastado rato*: The construction is not loose, although the annotation is; render: 'Is there any better fun than a peasant girl and to see, . . .' the *de* being indicative of genitive of source and governing both *una villana* and *ver*.

I, 214. *floco* (sic!) *rocinante*: The passage cited contains no description of this worthy beast, *prenda tan mala para empeñada como para vendida*, *D. Q.*, I, 23. Calderón had a fondness for the steed, and rides him as an adjective in *Niña de Gómez Arias*, II, 1, *en rocinantes palabras*.

I, 217. *Parece*, etc.: The passage is a pure anachronism, and the note is wholly impertinent; see *Mágico prod.*, II, 1, for a mention of *D. Q.*, I, 33, in the early years of the Christian era.

I, 236. *Cálzome palillo y guantes*: The editor has erred with Krenkel in thinking that *calzar palillo* means, 'to put a toothpick in one's hat,' or even on one's ear, as in *Guzman de Alfarache*, II, ii, 1; and the *Century Dictionary* has nothing to do with the case. We are dealing with the traditional *hidalgo* (*de comedias*, as Toribio, *Guárdate del Agua mansa*, I, 15, puts it), whose toothpick subterfuge goes back to the straw of the *hidalgo* of *Lazarillo de Tormes*, III, through the *mondadientes en ristre* of Quevedo's *Figura de Guedejas se motila* and the *palillos . . . falsos* of *Romancero General*, II, no. 1773. *Calzar*, which is proper enough with

guantes, is used here by jocose zeugma with *palillo*, to which it does not apply; the expression hardly means any more than 'I'll get my gloves and toothpick!'

I, 300. *la hambre*: *La hambre* is not confined to Calderón; *este ayuda*, I, 654, is typographical; *justicia* as masculine for III, 405, arises from ignorance that an appositive does not agree in gender; *figura*, *gallina*, as masculines are of an entirely different order; so also, *fantasma*, *color*, *tema*, as feminines; more unfortunate still is *justicia* as masculine (vocab., *lo*) for III, 394, in ignorance of the pron. pred. nom. *lo* for all genders and numbers. As an example which by no stretch of the imagination can be made "masculine by all it represents," the following will suffice: *Mujer que ha de serlo mía* (*Agradecer y no amar*, II, 1). Lest it be inferred that the *la* article with *hambre* be due to the aspiration of the *h* cf. *Saber del Mal y del Bien*, II, 14: *Pero la hambre, no me espanto*.

I, 305-306. *greda*: A burlesque characterization of hunger, not an allusion to the miraculous power of spittle free from food; a jocose commonplace, of which a hundred examples could be adduced.

I, 312. *hidalgo*: *hidalgo* and *caballero* have nothing in common, and the former had not eaten since the day of Lazarillo, but for more material reasons than those adduced by the note.

I, 337. *Huelgas en Burgos*: There is no evidence for the pun mentioned; *enfade* does not mean 'get angry' here; the defeat of Miramolin has no bearing on the difficulty.

I, 344. *no he de sentarme*: The note misses the point: 'I'll do as you ask, but the second part of the proverb will not come true in *your* house.'

I, 345-346. *Es propio*: Not understood by the editor, as the punctuation and the vocabulary (*refrán*) show. *Refranes* is the subject of *es*; render: 'Proverbs are a characteristic, etc.' (*encamizados era*, *D. Q.*, I, 19). No pun is to be assumed.

I, 349. *por el bello oriente*: neither obviously ridiculous nor satirical as an hour's reading of Calderón or Lope would show.

I, 394. *Caballero andante*, etc.: *aventurero* means neither 'champion' nor 'social climber'; nor *mantenedor*, 'challenger.' The *aventurero* was the visiting knight; the *mantenedor*, the resident where the jousts were held. The note has missed the point.

Isabel is sure Mendo must always be an *aventurero*, since he is too poor to be a *mantenedor* (i. e., a supporter of anybody). The same play may be found in Calderón, *Casa con dos Puertas mala es de Guardar*, I.

I, 412. *Calzado de frente y guantes*: (1) Calderón, although abounding in the mannerisms of the *estilo culto*, is comparatively lucid; the inability of Krenkel or Maccoll to cope with a passage is no guarantee that it contains an insoluble difficulty. (2) Krenkel's 'leather hat' may be put with the 'real mask' of the editor. (3) There is no difficulty whatever in the passage, which means, not that Mendo was a 'lowbrow,' but that he needed his hair cut—one more trait of his poverty. See Quevedo, *Un Figura de Guedejas se motila*, where the curious will find Mendo in his previous incarnation—toothpick rampant, *saliva sacamanchas* of I, 305-306, *perdriz* (for the *faisán* of I, 239), *pelambre de guedejas* . . . for *calzado de frente, aventurero* of I, 395, *un figura* of II, 528, and all.

I, 423. *De dónde*: This note was written for the Hartzenbusch version. The text reads *de adónde*.

I, 442. *O algún viento me las tale*: The fact that 'lo, the grain seems more natural' is sufficient reason for keeping the text, which means: 'May God grant that I get my grain under cover before some squall blows it away, or before some wind lays low the unthreshed piles (*parvas*).'

I, 445. *A la pelota he jugado*: The editor should not have relied on Krenkel, whose statement, that *pelota* was frowned upon by the nobility, is entirely gratuitous; contemporaneous literature fairly teems with evidence to the contrary.

I, 456. *lo que está delante*: The note may be disregarded; the expression means 'your limit,' 'play for cash'; see Covarrubias, s. v. *resto*; Quevedo, *La Hora de todos*, xxvii.

I, 479. *Y id*: Not confined to Calderón nor verse, although it is difficult to know whether the *y* was a conventional graph for both forms; it should not be forgotten that, conversely, the *y*-sign is used for *e*, *he*, *habeo* in the *Poema del Cid*, 225.

I, 597. *Aunque no sea*: The note is entirely wrong; render: 'Although the girl is likely to be stupid, the difficulty in attaining her will add zest to the chase, make her more appreciated,' or similar.

I, 624. *boliche*: In the absence of corroborative evidence, the

note may be disregarded. References to *boliche* are extremely rare; it is very doubtful whether such official existed and, if so, whether his duties were confined to a regiment or limited to a company; the only thing in the note which may be taken at its face value is that the keeper of a *boliche* table was called a *bolichero*.

I, 657. *Ya empieza*, etc.: *tronera* has no reference to 'port-hole,' but bears the meanings: (1) 'hole in a gaming table,' (2) 'noisy rattle.' Render: 'His *boliche* hole (also "noise," "jabber") is already in action.'

I, 673. *Acudid todos*: Krenkel's justification for a text emendation by his knowledge of Juan's psychology needs no comment.

I, 684. *Pues es templo del amor*: Both readings would make satisfactory meter, and the editor has drawn on his imagination for Morel-Fatio's treatment of hiatus. Worse still, III, 549; I, 776; and III, 775, are correct, and the statement that *donde* is needed in this latter case must have had its conception in the Cave of Montesinos.

I, 705. *Hacer . . . homicidio*: Tragic prophecy does not enter, and the interpretation has been left in the dark. Render: 'It is not right of you to commit murder (by making me die of love), a crime which you ask me not to commit (on this soldier with my sword).' No one should be misled by the annotation on II, 537, into taking *homicidio* as the masculine of *homicida*.

I, 707-710. *Caballero . . . cortés*: Render: 'Sir, since you so greatly favor us (by your flattering compliment), let not my intercession (in behalf of the soldier) so quickly prove of no avail (by your pardoning him merely for my beauty); I beg you to let the soldier go, but not to exact payment from me (by expecting me to listen to your attentions), etc.' *La intercesión* as 'your guarantee for his safety,' *en obligaciones nuestras vidas* as 'life obligation' need no comment.

I, 726. *Muy noble sin duda sois*: As the note lacks substantiation, the following will be pertinent: *en los nobles no duró Nunca el enojo* (*Mágico prod.*, III).

I, 735. *Aparte*: Krenkel's suggestion should be disregarded; the son was equally responsible with the father for the household honor. Calderón makes a quip at his own expense on the opportune arrival of father or brother in cases of this kind in *Desdicha de la Voz*, II, 16.

I, 762. *Como quisiere, y vos*: The text is better as it stands, as a half-hour's reading would show; *e. g.*, *Dicha y Desdicha del Nombre*, II, 16: *Si . . . Si*; *Señora y Criada*, III, 12: *ella . . . ella*.

I, 776. *Ojo avizor*: The meaning is undebatable; if *avizor* modified *Chispa* it would read *avizora*; the suggestion that the comma be used for the meter is unacceptable; the verse is correct, as an elementary knowledge of versification would have shown.

I, 788. *por un corredor*: The subjunctive after an asseverative oath needs to supply nothing; *matara* of II, 36-37, is an independent for conditional; worse still, the editor had no idea of the meaning of the passage (as the vocab. *corredor* shows): 'I'll throw you all out of the window.'

I, 789. *¿No me basta*: Granting the authenticity of the gout of the four famous generals, one would be grateful for comment on the verse length of 792, and as to whether *sino* is really synonymous with *sin*; see also note to III, 484-485, which makes *sino* equivalent to *sin que*.

I, 816. *Tra-que*: The correct rendering is: 'Give me—what?' This substitution of *qué* for the last part of a word is somewhat of a hobby with Calderón. There is, however, no pun here, but merely an interrogation of incredulous surprise.

I, 834. *echa un bando*: 'Sound off,' while possessed of excellent technical flavor and sonority, is no rendering for the expression, as may be seen from any dictionary.

I, 841. *Y vos*: not the captain, but Crespo.

I, 894. *No haremos migas*: It is not so clear that this figure owes its origin to the culinary habits "of the lower classes." According to Cejador, *La Lengua de Cervantes*, II, *s. v. miga*, the expression comes from shepherd life. It is even possible that the present meaning comes through 'mix,' 'get on together,' rather than 'break the bread of peace.'

(To be continued)

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